

Spring 3-11-1988

# The Adding Machine (1988)

San Jose State University, Theatre Arts

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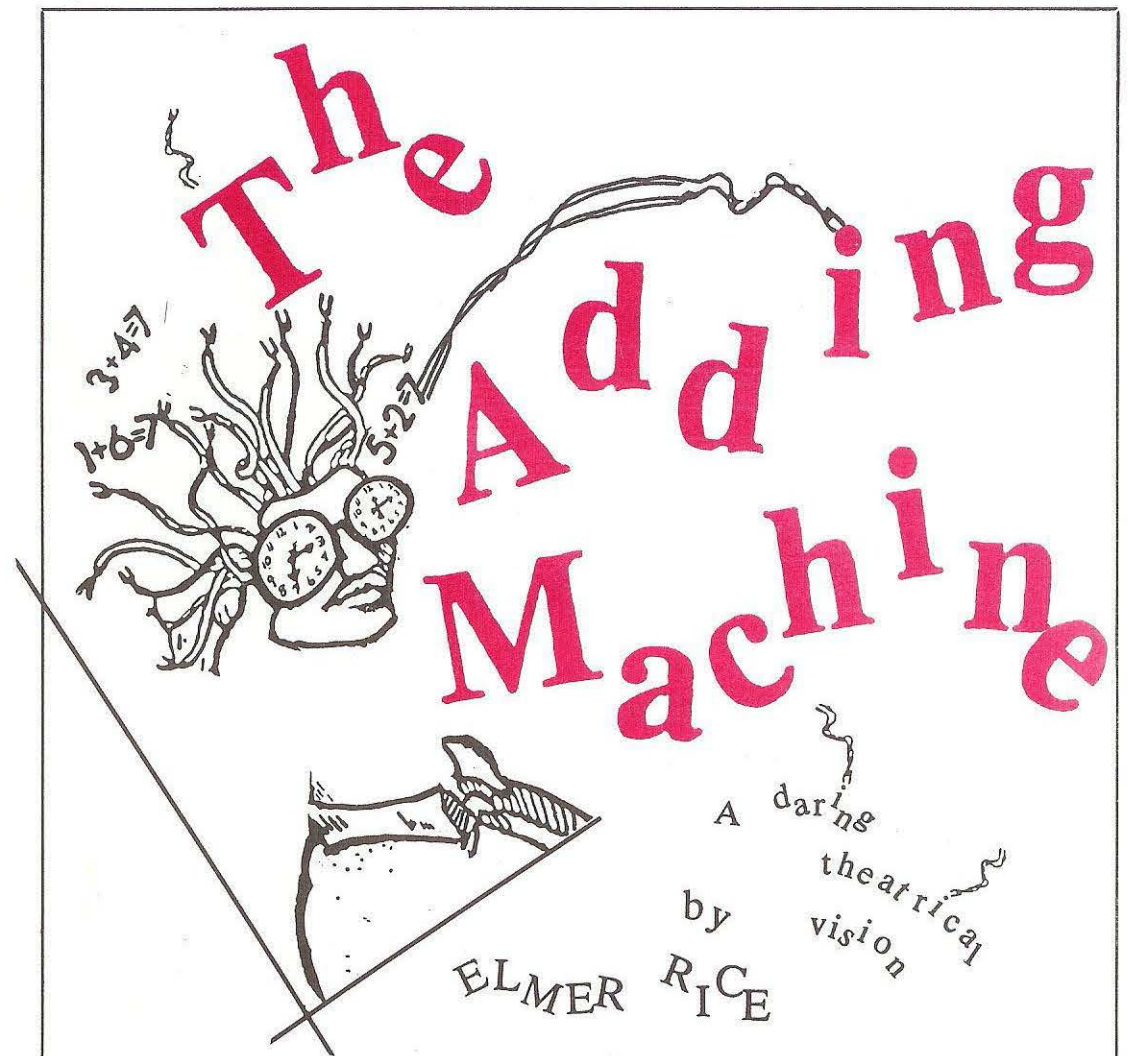
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EXPRESSIONISM: strange eruptions of color, abnormalities of scale, magnifications of perspective, angular and undulating contours, harsh contrasts between light and dark, exaggeration and movement of shadows, repetition, primal essences, powerful transformations, startling surprises.

**UNIVERSITY THEATRE**  
san jose state university

March 11, 12, 16, 17, 18, 19, 1988 at 8:00 p.m.

# UNIVERSITY THEATRE

## TECHNICAL PRODUCTION STAFF

Technical Director	James R. Earle, Jr.
Shop Foreman	Steve Placke
Scene Shop Assistant	Jim Cornwell
Costume & Makeup Design under the supervision of	Elizabeth M. Poindexter
Costumer	Eliza Chugg
Costume Shop Assistants	Bridget Kowalczyk, Graduate Assistant Teri Bawdon, Deanna MacClean, Student Assistants
Master Electrician	Byron Miller
Costume Loan Coordinator	Ann Rands
Prop Room Coordinator	Nicole Frugé

## UNIVERSITY THEATRE FRONT OF HOUSE STAFF

Director of Theatre	Bob Jenkins
Publicist	Mary Ann Evans
Graphic Artists	Don Hiatt, Julia Furbee
Program Compilation	Elizabeth Hayman
Box Office Manager	Kelsey Harding
Photographer	John Reckman
Publicity Crew	Drama 10 students: Audra Dydo, Valerie Brower

## ACKNOWLEDGEMENTS

Dick Newman, Aratex Services  
for clean room coverall

Thank you, season subscribers for your enthusiastic responses to our questions concerning your preferred theatre genre. Results indicate that the most popular are modern comedy, modern drama and musicals.

## CAST IN ORDER OF APPEARANCE

Mr. Zero	R. Kelly McAllister
Mrs. Zero	Nicole Frugé
Daisy Diana Dortha Devore	Andrea Faiss
The Boss	Brandon Hawes
Mr. One/Charlie	Scott A. Sinagra
Mrs. One/Stout Woman	Teri Bawdon
Mr. Two/Father	Christopher Sharron
Mrs. Two/Mother	Shannon Frank
Mr. Three/Youth	Ramon Sanchez
Mrs. Three/Tall Lady	Lorna P. Beich
Mr. Four	Derek Hiemforth
Mrs. Four	Jenny E. Boris
Mr. Five/Guard B	Len Harris
Mrs. Five/Cage Visitor A	Mary Ann Evans
Mr. Six/Boy of Fourteen	Michael Pendragon
Mrs. Six/Cage Visitor B	Mary H. Wong
Policeman	T. Rusty Randolph
Guide	Kevin Cornelius
The Fixer	Deanna MacLean
Judy O'Grady	Theresa Spadoni
Young Man	Mitchell Dahood
Shrdlu	Adam Michael Novicki
Head	Geoff Nixon
Lieutenant Charles	Michael Huckaby
Man/Joe	Kevin Bradshaw
Guard A	Charles Franklin McKeithan
Little Girl	Tiffany Peck

### ACT I

Scene 1: the bedroom in the apartment of  
Mr. and Mrs. Zero  
Scene 2: the office

Scene 3: the apartment of Mr. and Mrs. Zero  
Scene 4: a courtroom  
Scene 5: a prison cell

*There will be one fifteen minute intermission*

### ACT II

Scene 6: a graveyard

Scene 7: heaven

Scene 8: purgatory



# THE ADDING MACHINE

by

Elmer L. Rice

Direction . . . . . Karl Toepfer  
Technical Direction . . . . . James R. Earle, Jr.  
Costume Design . . . . . Rhonda W. Roper  
Makeup Design . . . . . Rhonda W. Roper  
Scenic Design . . . . . Bob Jenkins  
Lighting Design . . . . . Ken Dorst  
Sound Design . . . . . Pam Arthur

## PRODUCTION STAFF

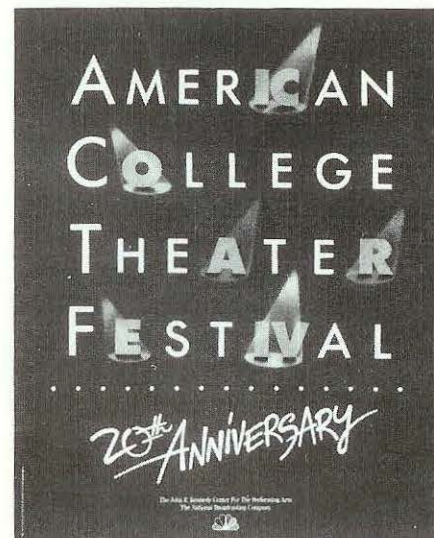
Assistant Director . . . . . Elizabeth Zambetti  
Stage Manager . . . . . Frank Scozzari  
Assistant Stage Manager . . . . . Randy Hall  
Assistant Technical Director . . . . . Bill Shepard  
Scenic Artists . . . . . Steven Burright, Donamarie Reeds  
Scenery Construction . . . . . James Cornwell, Charles McKeithan, Therese Peace  
Stage Crew . . . . . Bill Shepard,\* James Monack, Shawn Posey  
Property Crew . . . . . Bruce Gutman,\* Cheryl Saad  
Lighting Crew . . . . . Andy Aranda, Board Operator; Mikel Sooter, Followspot Operator  
Associate Sound Design . . . . . Rob Langeder, Board Operator  
Textile Artists . . . . . Rhonda W. Roper, Cathie Milner  
Cutter/Fitter . . . . . Rhonda W. Roper  
Makeup Artist . . . . . Kathy Keister  
Makeup Crew . . . . . Gwen Dapper, Buffy Davis, Ann Marie Martin  
Costume Running Crew . . . . . Vicki Lynn Hallof,\* Claudia Tietze, Bridget Kowalczyk,  
Cheryl Edwards, Tiffany Peck  
Costume Construction Crew . . . . . Students of Drama 10 and Drama 52: Vicki Lynn Hallof,  
Cathie Milner, Elizabeth Zambetti, Danielle Hidalgo, Jennifer Brown,  
Catalina Campos, Jennifer Mintun, Dien Nguyen

\*Denotes Crew Head

Produced by special arrangement with Samuel French, Inc.  
The use of cameras or tape recorders is not permitted.

**KEN DORST** has been a member of the SJSU Faculty for 30 years. He served as coordinator of the graduate program from 1968-1982, and as Academic Coordinator of Drama 1982-1988. He teaches stage lighting design and American musical comedy. He has directed our musicals *MAN OF LA MANCHA*, *CANTERBURY TALES*, *PIPPIN*, *COMPANY*, and *THE BOYS FROM SYRACUSE* as well as the operas, *THE BARBER OF SEVILLE*, *SUSANNAH*, *REGINA*, *THE MEDIUM*, *THE TELEPHONE*, and *JEANNE D'ARC AU BUCHER*. He is founding president of the Northern California Chapter of the American Theatre Association and is a past president of the California Education Theatre Association and has served on numerous state arts committees. He was a member of the San Jose Civic Light Opera Board of Directors and has directed productions for the Santa Clara Junior Theatre as well as serving as design consultant to regional theatres. He served as chairman of the first American College Theatre Festival and was a recipient of the first San Jose State University Exceptional Merit Service Award. This production of *THE ADDING MACHINE* is the 205th lighting design he has done for the SJSU Theatre Arts Department. Dr. Dorst retires in May, 1988, and the entire department wishes him well. He is greatly appreciated and will be sorely missed.

**RHONDA W. ROPER**, costume designer, completed her undergraduate studies at SJSU. She is currently a graduate student in costume design at SJSU, honored in 1987 as that year's outstanding graduate student researcher/artist. Ms. Roper has designed costumes for *ANYTHING GOES* and *YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING* for Chabot College in the summer of 1987. She also designed costumes for *THE IMPORTANCE OF BEING EARNEST* for St. Mary's College (1987), *THE NIGHT OF THE IGUANA* (1986) and *THE IMAGINARY INVALID* (1985) for SJSU.



## AMERICAN COLLEGE THEATRE FESTIVAL 20th ANNIVERSARY

*Presented and produced by the John F. Kennedy Center for the Performing Arts; Sponsored by the National Broadcasting Company; supported in Part by The Kennedy Center Corporate Fund, The U.S. Department of Education, Ryder System.*

This production is an Associate entry in the American College Theater Festival. The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional ACTF representative and certain students are selected to participate in ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Last year more than 650 productions and 15,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the ACTF goals to help college theater grow and focus attention on the exemplary work produced in college and university theaters across the nation.



## DIRECTOR, KARL TOEPFER

### NOTES ABOUT THE PLAY:

**THE ADDING MACHINE** dramatizes a problem which humanity has not resolved since the play first appeared in 1923. In a highly industrialized civilization in which economic power depends on machine-like “efficiency” and productivity, in what way does human identity differ from mechanized action (automation)? How does one live with a sense of repetition, redundancy and surplus identity?

The character of Zero represents all the “zeros” in those statistics which bureaucrats “round off” to the nearest million. He is the anonymous man who populates the world with “masses.” The lives of such people are largely forgotten once they are dead because others continue to lead the same sort of lives. To be a zero is to repeat yourself in someone else.

What Zero fears is uncertainty, unpredictability. He wants to know what happens next. He is not in conflict with machines, or a victim of technology. He thinks of himself as interchangeable with a machine. His problem is that he fails to acknowledge that he is an inefficient machine. He is mechanized. He does not change as the world around him changes. Not changing means not learning. What does Zero *not* learn?

- 1) He does not learn that the value or meaning of life does not come from *counting things or adding things up*.
- 2) He does not learn the value of existence does not increase with the repetition of particular actions, feelings, perceptions or modes of expression.
- 3) He does not learn that neither the repression nor the glorification of sex will “redeem” industrialized life. Early in the play, erotic happiness is merely dreamed about and viewed at a distance by Zero, his wife and Daisy. At the end of the play, sex manifests itself as “Hope,” an illusion which the architects of technology (Lieutenant Charles) produce to motivate people to pursue a mechanized life that “adds up.” The reality of the Zero’s marriage is enslavement to each other out of fear of loneliness. In the graveyard scene, the dead Zero appears virtually the same as the living Zero – a man who does not think much at all about death because he knows, at least, that he has never really lived. This apparent indifference toward death manifests itself in violence when Zero kills his boss. Still, nothing changes.
- 4) Finally, Zero does not learn that the value of life depends on capacity for change. Capacity for change depends on capacity for love and to live without fear or guilt. The office scene depicts two people so afraid of their feelings, it is as if they did not know each other at all. Capacity for change means living outside the morality and expectations of others (the scene in heaven). Zero *chooses* to be what he is. He is what he is because of biological, social and economic processes. But stupidity arising from fear and from the craving for the certainty of identity (which we ascribe to a number) also contribute to who and what he is.